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ABSTRACT

This pamphlet on using various learning tools is the sixth of 16 in a series to provide leaders in adult activities with sound introductory material to give practical help in using a method of adult education or working in a particular area. Its objective is to help leaders improve their methods of teaching. Ten articles and how-tos are included. "Learning Through Role Playing" discusses this method, its uses, and some things to avoid. "A Case Example" follows which describes the steps in the role playing process. A "Checklist of Tools for Learning" lists various learning resources and activities and briefly describes each one. An overview of role playing in a large group is entitled "Audience Role Playing." "Some Program Patterns" looks at these types of activities: forum, panel, symposium, and workshop. "Why a Problem Census?" and "How to Get Feedback" describe techniques to increase learning group self-direction. "Choosing the Right Audio Visual Aid" offers suggestions for selecting aids for various settings. Necessary steps for educational visits are described in "Take a Field Trip." The pamphlet closes with a short list of steps in the process of "Inventing New Tools." (YLB)

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Leadership Pamphlets are prepared and distributed by the Adult Education Association of the U.S.A. Each pamphlet provides leaders in adult activities with sound introductory material which can give practical help in using an important method of adult education or working in a particular area with insight and skill.

Pamphlets in this series are:

P1 —How to Lead Discussions
P2 —Planning Better Programs
P3 —Taking Action in the Community
P4 —Understanding How Groups Work
P5 —How to Teach Adults
P6 —How to Use Role Playing
P7 —Supervision and Consultation
P8 —Training Group Leaders
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1225 Nineteenth Street, Northwest
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THESE folks are spontaneously acting out a family scene. Mrs. Francis Kenney, executive of the St. Louis Mental Health Association (left), is playing "mother"; Mrs. Charlotte MacVeagh, president of the Parent Education Council (right), is "grandmother"; and Mrs. William Stix (seated) is the "child." The "child" has shown fear of a lightning storm and "mother" and "grandmother" are arguing about how the "child" and her fear should be handled. The audience, whom we can't see in the picture, volunteer lay leaders of the Parent Education Council, will use this role-played family situation as a springboard to their discussion of how family conflicts complicate the healthful handling of children's fears.

Photo by St. Louis Globe-Democrat

INTRODUCTION

In recent years many formal adult education programs have been characterized by the effort to bring more informality and more opportunity for student participation and involvement into the classroom. Purely social adult groups, on the other hand, often finding that their members wanted more from their meetings than "just a good, friendly time", have in many cases been trying to bring educational experiences into their traditional weekly or monthly gatherings.

As a result, people working in these two settings—the formal classroom and the social group — have been looking for what they could learn from each other, and have increasingly been borrowing from each other program ideas, procedures, meeting patterns, and methods.

Many of the newer methods of learning presented in this pamphlet were originally developed in the classroom. Others have been created or popularized by leaders of adult groups of widely varied kinds of purposes. All of these methods have evolved, however, out of the desire to find better ways to achieve the purposes of individuals and groups who want to learn.

A number of the methods treated in this pamphlet—role playing, audio-visual aids, and field trips — attempt in one way or another to bring greater reality to learning situations and to reduce the degree of dependence on purely verbal transmission of the material to be studied. The problem census and feedback techniques described make it possible to increase the amount of self-direction a learning group can have in determining its goals, procedures, leadership, and the like.

The chapters "Program Patterns" and "Audience Role Playing" describe some ways to organize educational content into interesting presentations for large group meetings.

This pamphlet closes with a short list of steps in the process of "Inventing New Tools." This chapter is intended to serve the leader or teacher as a stimulus to his own creativity. New tools for learning must always be designed to meet new educational goals; and old tools must continually be adapted, because in every group they are used to accomplish different purposes and to solve different problems.

A general caution about "methods" is given in sev-

eral places in this pamphlet, but cannot be overemphasized: While improving the methods of teaching is a goal of every teacher and adult leader, concern with methods, *per se*, must never become so great that the purpose for which the methods are to be used is lost sight of. The question is never "Shall we use role playing or an audio-visual presentation this month?" but, "What method will best accomplish our learning goals?" In education as in architecture, Louis Henri Sullivan's principle that "form follows function", applies.

LEARNING THROUGH ROLE PLAYING

MORE and more people are talking about role playing. And for almost every person who talks about how he saw role playing used in an industrial training session, a discussion group, a classroom or a conference, there is someone else who says, "I've heard of it, but just exactly what is it?"

Role playing is a relatively new educational technique in which people spontaneously act out problems of human relations and analyze the enactment with the help of other role players and observers. Role playing, sociodrama, and psychodrama are closely related, and the terms sociodrama and role playing are sometimes used interchangeably. ▼ People who have run across all three of them are often understandably confused about the distinctions between them. Role playing is a general term referring to the spontaneous acting out of roles in the context of human relations situations. It is part of the two broad methods devised by Dr. J. L. Moreno—sociodrama and psychodrama. Both sociodrama and psychodrama require not only players, but an audience who help the players interpret their roles. Sociodrama deals with the interactions of people with other individuals or groups as carriers of some specified *cultural role*, such as supervisor, leader, mother, father, employee, etc. Sociodramatic situations always involve more than one person and deal with problems a majority of the members of the group face in executing their roles.

▼We have chosen to use the term role playing rather than sociodrama simply because it is more common. This pamphlet is concerned with the sociodramatic, and not the psychodramatic uses of role playing.

While psychodrama may also be practiced in a group setting, it is mainly concerned with the unique problems of a particular individual. A crucial difference between psychodrama and sociodrama is the greater emphasis upon the private or personalized world of some individual in the former, and the greater emphasis on what is common in the social roles of many individuals in the latter. For example, a son or daughter has much in common with all sons or daughters in a particular culture. But at the same time every son or daughter has a personal and interpersonal world which is uniquely his. With the latter, sociodrama has least, and psychodrama, most concern. Because psychodrama is concerned with unique individual needs and problems it should not be attempted except under the guidance of a trained therapist.

Why Use Role Playing?

The growing interest of all kinds of groups in role playing makes it the more important that we answer this question clearly. Part of the answer is that role playing is novel; it is an absorbing group activity; and it provides opportunities for much more active participation by group members than do many other educational methods. These are good reasons, as many groups still suffer from a rigidly narrow range of methods, or from methods which do not highly involve the members. But they are by no means the most important reasons for using role playing.

A major advantage of role playing as an educational method is that it can bring out data about human behavior and human relations which are not made available by more traditional methods. Written records or lectures may give a group useful data and may stretch the boundaries of the group's previous experience, but the data they bring is limited by the fact that it must always be presented to the group through the medium of words. They cannot provide the group with direct common experience of what is being talked about. Role playing, so to speak, caters to the whole person of the learner. He

not only hears about a problem or tells about it; he *lives through it* by acting it out—he experiences it emotionally and then uses this experience to produce and test insights into the problem and generalizations about ways of dealing with it. He may also practice what he has learned until it becomes a part of himself. Thus, through role playing individuals may develop new skills for dealing with problems in human relations. Furthermore, role-playing allows groups to get case material which, unlike the written or even the filmed record, can be tailored readily to fit the specific needs and situation of the particular group that is going to use it. For example, worker's education groups can do role playing on handling grievances, discussion groups on handling overtalkative members, etc.

Because role playing helps people to get insight into their own and others' feelings, it has been widely recognized as a method of helping people to broaden their understanding of and to empathize with other people; to see things from the point of view of the person on the other side of the table (or tracks, or globe).

Another value of role playing is that it allows many attitudes and feelings that fundamentally affect group process, but are usually left unexpressed and subjective, to be brought before the group for review. Thus role playing can serve as a method for illustrating and objectifying many of the causal and dynamic factors in group process and human relations that are frequently ignored. Role playing can also serve as a method of presenting information about what particular individuals in a group have been doing, for example, when a subgroup wishes to *show* its parent group what it has been doing, rather than just to *tell about* the results.

But perhaps the most important value of role playing is that, because it is a way of presenting human relations problems in the context of a classroom, training group, or social laboratory, group members can experiment with their behavior, make mistakes and try new skills without chancing the hurts that experimentation in real-life situations may involve. In this artificial environment the learner can try out new behavior in the presence not of judges, but of co-learners.

The Role Playing Process

How does a group go about using role playing as a learning device? Like most dramatic presentations, role playing needs a director who is responsible for all the procedural aspects involved in the process and who helps the actors and other group members (observers) become emotionally involved with the situation to be acted out. The director may be the leader of the group or some other member who is familiar with the role playing process. Unlike a director in a legitimate theatre, however, whose main function is to help actors interpret already written lines and characterizations, a director of role playing is mainly concerned with helping the actors to be *spontaneous* in presenting the characters they are portraying, and in helping the audience observers to analyze the situation and behaviors presented in the role playing in order to increase their insights into problems and their effective knowledge of how to deal with them.

As an educational technique, role playing involves more than the simple acting out of roles. It is made up of a series of steps, of which the actual acting is only one, and it is the director's job to see that all these steps are taken care of in every role playing situation and that the function of each step is understood by everyone in the group. In practice, these steps usually flow into one another quite naturally, and the different steps have greater or less importance in different role playing situations. But the director needs to recognize the steps and help the group understand the significance of each of them. In brief, the steps in the role playing process are: Defining the problem; establishing a situation; casting characters; briefing and warming up actors and observers; acting; cutting; discussing and analyzing the situation and behavior by actors and observers; and making plans for further testing of the insights gained or for practicing the new behavior implied.

Most groups will welcome a suggestion to try role playing in their meetings, as most people like opportunities for dramatic expression and like to try new ways of bringing content into their group meetings. Some groups, however, may be more hesitant about role playing, or even frightened because they do not see themselves as

"actors" or because they are afraid such spontaneous expression and exploration of problems may get too close to personal anxieties and problems.

Groups which appear hesitant about role playing will quickly learn to feel at ease with it by starting with some very simple situation which can be initiated out of some problem the group is presently dealing with. One member of a discussion group, for example, might be having a heated argument with another over the right of farmers to receive production subsidies. The first member insists that the second member cannot look at the problem objectively because he is from a farm background and will always be in favor of anything that helps the farmers, whether or not it hurts the rest of the country. A third member of the group, or the group leader, could easily introduce role playing as a way of helping each party to this argument get a better understanding of the other's point of view. He might suggest that each of the contenders stop the argument and portray the other person, seeing how accurately each can represent the other's point of view. After a few minutes of this attempt to reverse roles, each person could be asked to describe how he felt in the role of the other, or if he thought he might have been oversimplifying or stereotyping the other's position. This simple, but effective, way of using role playing has the advantage of needing almost no preparation. It automatically briefs and warms up the participants. After such an experience, some other uses of role playing could be described to the group.

Generally when role playing is used for the first time, the situation selected should be simple enough to allow group members to discuss it profitably. It is important that group members have the experience of discovering that they can, with the leader or director's guidance, explore a problem, break it down into factors which may be causing it, and construct ways of meeting the problem through changing the situation or their behavior. Generally, it is also true that while an experienced group leader can take on the job of directing role playing readily, an inexperienced group leader may feel too burdened to charge himself with sole responsibility as a director and may want to involve group members in this task with him.

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Leadership Pamphlet #6

A practical aid to leaders in education, government, welfare, health, farm, labor, religion, industry, and the community . . .

HOW TO USE ROLE PLAYING

AND OTHER TOOLS FOR LEARNING

- program patterns
- audio-visual aids
- the field trip
- problem census
- feedback
- selected reading list

Adult Education Association of the U.S.A.

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Avoiding Overpersonalization of Problems. The role playing director can do much to help a group steer clear of psychodramatic situations and analyses by being on the alert to avoid situations and roles which lead to personal exposures or are so closely related to personal and private feelings that psychodramatic expression can hardly be helped. The director sets the tone for portrayals and analyses in introducing briefing and discussion, by pointing out that the job of the observers is to look at the actors in terms of their *roles*. It should be made clear that each actor is playing a specified role in a specific situation, and is merely giving his spontaneous interpretation of how such a character would be likely to respond in such a situation.

Avoiding Overuse of Role Playing. Groups which are new to role playing as an educational technique sometimes get very interested in it and begin to use it as a cure-all or a gadget. Such inappropriate overuse may lessen its effectiveness when it should be used. If role playing is to be an effective training tool it must assume its proper place among other educational methods in the group's repertoire. It is wise to remember that role playing is useful in dealing with a very distinct group of problems only—that is, problems involving human relations. There are many other procedures which are sufficient to meet the educational requirements of many group situations, and sometimes it is wise to reserve role playing only for those situations where it is crucially required.

Finally, when role playing *is* used, it can be enriched and varied by adapting variations and new forms to the basic structure. Groups that have gained some experience with the basic technique will want to build new or more complex structures for getting at specific problems. Some such ideas, such as the use of alter-ego techniques, consultants to the actors, etc., are described in the literature on role playing, but many groups will be able to invent these adaptations in relation to their own specific needs. In fact, the basic role playing technique offers one of the best opportunities for exploiting the inventive abilities of any group. ◇◇

A CASE EXAMPLE

How do the steps involved in the role playing process look in an actual example? In studying the case which follows, it is suggested that the reader look at it from the point of view of the role playing director.

THE GROUP PROBLEM

All the committee chairmen of the XYZ Association have formed themselves into a training group. They meet once a month to improve their knowledge and skills as chairmen. Occasionally they use role playing as a training method. At their last meeting they got into a discussion about their difficulties in getting committee members to take on committee work. The discussion produced a fairly long list of types of irresponsible member behavior and the group agreed to get some skill in dealing with irresponsible members by role playing some of these types at their next meeting. Bill Davis was asked by the leader of the group to direct the role play, and two other members volunteered to help Bill plan it.

Role playing should be focused on a problem that is meaningful and important to the whole group. It should be chosen as a method only when it will be particularly useful; not just for fun or as a gimmick. It is most productive when the need for it arises spontaneously in the group.

Role playing is a suitable method for gaining insight and skill into human relations problems. The role played problem, therefore, should be a valid problem in human relations. It should be clear and specific, not too complex in structure.

ESTABLISHING A SITUATION

The planning committee saw as its task the construction of a situation which would (1) give insight into why commit-

tee members may fail to assume responsibility; (2) give insight into how a committee chairman may unknowingly increase the problem; and (3) provide skill training in dealing with the problems more successfully. They decided on a "two-act" role play. The first act would depict types of member irresponsibility and related chairman behavior. It would dramatize the interplay between two committee members and their chairman. The second act, following an analysis of the members' and chairman's behavior by the total group, would consist of replaying the scene with the members unchanged but with the chairman attempting to improve his behavior on the basis of recommendations derived from the total group discussion. After the second act, a few minutes would be allowed to sum up whatever principles could be derived from the role playing, and to evaluate how effective this meeting had been as a learning experience for the actors and observers.

Having blocked out the major design, the planning committee worked out the details of the situation—it was to be a meeting of a finance committee. The finance committee had just planned a three-phase fund-raising campaign involving contributions from members, solicitations of industrial gifts and selling good-will ads to pay for the publication of their annual report. When the scene opens,

The design of a role play is always dependent on the learning outcomes desired or needed by the group. The planners must always work with the training purpose of the role play uppermost in mind.

There are several ways by which situations can be designed:

(1) a sub-committee can plan the situation and bring it to the group;

(2) the total group can make up a situation on the spot;

(3) a member or the leader can suggest an actual case which illustrates the problem. (If this method is used care must be taken to see that the scene doesn't get clogged up in details about what really happened.)

If skill training is desired as an outcome, as well as understanding or insight, the design must include an opportunity for new insights to be tried and tested in actual practice.

The situation must provide enough content to make it seem real and to give players and observers a common orientation, but should avoid the kind of complexity that will take the group's attention off the problem to be studied and get them bogged down in irrelevant situational facts or history.

they have been meeting for about an hour, and have just got down to thinking about how they can get work assigned to put the plans into action.

CASTING THE CHARACTERS

The planning committee decided that it would ask Mike Fairchild to play the chairman of the finance committee (he wouldn't be afraid of helpful criticism of his behavior, or to look at himself critically). They would ask Joe Jackson (he was the man who had first brought the problem of member responsibility to the attention of the group and might be helped by looking at the problem from the other side of the fence) and Parker Wilson to play the two problem members.

Although an actual finance committee would be likely to have more than three members the planning committee thought limiting the number of characters to three would help to keep the action simple. As chairman of the finance committee Mike would be asked to play the role as he would in a real meeting. Joe Jackson would be asked to play the role of a member who shirks assignments because he is afraid he doesn't have the ability they require and therefor tends to throw every suggestion the chairman makes to him back to the chairman. Parker Wilson wouldn't be embarrassed by the role of the competitive rival who doesn't want to see the chairman a

The responsibility for defining and casting characters may be taken by the total group or delegated to certain members. The planners must think about what kinds of characters will have meaning to the group and contribute to the group's understanding of the problem. If the director or planners are not well acquainted with the group members, and do not know how they would feel about taking roles in the play, it is probably wiser to ask for volunteers or suggestions from the members during the meeting than to assign parts in advance. In general, persons should be chosen because it is thought they can carry the role well and are not likely to be threatened or exposed by it.

Regardless of what method is used for casting, no one should ever be asked to take a role unless he is definitely willing to do so. If an individual plays a role under forced circumstances, he is likely to give a constructed and unspontaneous version of the role. The director should see that no one is over-urged to take a role.

If a role has unfavorable characteristics, it is wise to assign it to a person who has enough status in the group or personal security to carry it

success because he feels that the chairman will grab any glory to be gained from the campaign.

The planning committee decided that since this role play was to be a little more complicated than the ones the group had staged previously, it would be worthwhile to write up the details of the story plot and have them duplicated for every member of the group. These briefing sheets would include a description of each of the characters, but the description of the members' characters would be cut out of Mike's (the chairman's) copy.

without stress. Or, if the group is a new one, its leader might be asked to take this role to get things moving.

When dealing with beginners at role playing, it may be wise to start them in roles in which they feel at home and confident. Soon, however, they should also be assigned roles which will help them stretch their perceptions and insights.

If the situation is very simple, it may be better to depend on oral briefing. Because spontaneity is such an important element in role playing, overpreparation may restrict the players or even cause them to "ham" their roles.

BRIEFING AND WARMING-UP

As soon as the meeting began, the chairman of the training group reminded the members of their decision to devote this meeting to a role play on the problem of member responsibility. At the planning committee's request the leader gave a brief recapitulation of the discussion that caused them to choose the problem and then turned the meeting over to Bill Davis, the man they had asked to direct the role playing.

Bill started out by telling the group the general design the planning committee had worked out. He said that the committee suggested Mike as chairman and Joe and Parker as members in their three-character cast. The three people named indicated that they were willing to take the roles, so Bill asked one of the other planners to go into a separate room with Mike and brief him on the situation and his role, and asked the third planner to do the same with Joe and Parker. The planners would discuss the briefing sheets with the players and help them understand the situation and their roles.

Bill passed out briefing sheets to the rest of the group

It is very important that the problem which the role playing is to study be kept before the group from beginning to end of the meeting, and that they are reminded why they saw the problem to be a significant one.

and suggested that one member read his sheet aloud as a way of getting the group familiar with what was going to take place. Bill then suggested that the group members keep two things in mind for their later discussion: (1) What clues do the members give that might help the chairman understand why they are not accepting responsibility? and (2) How does the chairman's behavior influence the members' willingness to accept responsibility? Bill also suggested that half the observers concentrate on the first question and the other half, on the second.

When the observers felt thoroughly briefed, Bill called Parker into the room and told him that the group would ask him a few questions to help him get "in role." Bill and the others asked such questions as, "How do you feel about being a member of the finance committee? How do you feel about the meeting so far?" and so on, until Parker seemed sufficiently warmed up to the character he was to portray. Mike was sent out again and the process was repeated in similar fashion for a few minutes with each of the other characters.

THE ACTION

When everyone had been briefed, Bill suggested that the players be seated at the front table. Talking to the players in terms of their roles, he started them out by saying, "As you know, you have been meeting

The question of how public the briefing of the players should should be (in the case example only the committee chairman was to be kept in the dark) depends upon what kind of data is needed in the analysis. (In this case, the leader was to know as little about the suppressed feelings of the members as he would in a real situation.) If the data will be contaminated by certain kinds of knowledge, the briefing should be private. On the other hand, (as in the case of the observers) if the group is attempting to learn about a specific thing, it has to know what to watch for.

No attempt should be made under any circumstances to use the briefing or warm-up process to structure what the actors are going to say or do in the action.

When the role players have no hidden motives they can warm-up by talking among themselves about their parts, setting up the physical properties on the stage "in role," by saying "This is our house. We have lived here 40 years. This is the door, etc."

for about an hour to plan your fund-raising campaign. You have just agreed on three major phases of action, and the logical next step is to figure out how everything is going to get done and by whom. Mike, when I interrupted your meeting, you were saying:"

One of the most important responsibilities of the director is to see that everyone moves into the role play at the same time. The mood of the play can be destroyed if one of the actors begins to talk as himself rather than as the character he is portraying after the action has started.

Mike: Well, I really think we've got a fine set of plans mapped out for our campaign—the kind we can really make work if we all get in and pitch. Now I've been thinking, Joe, with all the friends you've got among our members—if you could take on the job of canvassing them and Parker could take over the ad-book—

Joe: Gee, Mike, I sure want to help out in the campaign in any way I can, but I don't really see myself in a job like that. I mean, I may know a few of our men here and there, but I never get out of Sackinhac. How'd I get in touch with our men on the coast and all? But if you'd get up a list of men in all our regions to be sort of financial representatives—a guy like me, say, could take on this region.

Mike: Maybe you're right, Joe. On the membership phase we'll have to have some system for getting in touch with all our members. Of course I was thinking you know enough men in our organization to pick out the one best man in each region to be our contact and use him as your liaison—

Parker: Pardon me for interrupting, but your discussion makes me see where we've made a collossal mistake in our planning. What in blazes made us think we've got enough manpower to carry on a three-star campaign anyway? I personally am beginning to feel I can't go along with the whole thing unless we narrow down our program so the men working on it can take some pride in it and get some satisfaction out of it, not just headaches.

Joe: Maybe we have got in a little over our heads. Maybe it'd be a good idea if we called it a day for this meeting, Mike, and you went home and figured out what the rest of us could bite off that wouldn't be more than we can chew, what with most of us just about ready to show our Fall lines.

Parker: Nope, I don't think we're even far enough along where we can decently turn this over to Mike. We've got to narrow down the scope of this thing right here and now.

Mike: But the fact is, Parker, we can't possibly raise the kind of money we're looking for unless we tap every reasonable source. Our program isn't any bigger than our need. It could be that I got us on the wrong track by thinking we could divide the work on this according to the phases. Maybe we ought to start out by thinking of what plans would enable us to systematically cover all three sources of funds.

Parker: Well, what worries me is whichever way we organize this thing, there's just going to be more paper work and leg work than I, for one, am willing to handle. Take this ad job you had me figured for, I can see myself with so many hours of desk work I wouldn't have time to get out of the organization office and make a single contact. And what about publicity on this campaign—letting the papers and other organizations know what we're doing and all that? No one's even thought of how that's going to get done and who's going to do it. No—I think we're lost until we do a little rethinking on this whole thing.

CUTTING

Bill let the discussion continue for about five minutes in all. Mike kept trying to hold out for the gains made in the first hour of the meeting and get agreement on a system for dividing the labor. Parker continued to throw monkey wrenches into every concrete suggestion, and Joe, to reveal his dependence on Mike. Bill cut the action when he felt that the group had enough material to discuss why the finance committee had been paralyzed and what the chairman might have done to move the meeting further along.

A common tendency is to let the scene go on too long. Generally a role play should be cut when:

(1) enough behavior has been exhibited that the group can analyze the problem it set for itself;

(2) the group can project what would happen if the action were continued;

(3) the players have reached an impasse because they have somehow been miscast or misbriefed;

(4) there is a natural closing.

ANALYZING THE ACTION

Bill suggested that the actors be given a chance to unwind by letting them make the first observations on how they felt about themselves and the others in the role play. Bill asked Parker if he thought he would have been moved to accept any of Mike's suggestions if the action had continued longer. Parker thought not. He said he was planning to be persuaded to change when he saw some chance of getting some personal recognition for whatever work he might do, like he would if he were put in charge of publicity, for example, but Mike never gave him any assurance that he would move out of the limelight a little. Parker confessed to Mike that he felt competitive with him. Joe felt that he wasn't too successful in getting Mike to take the heavier responsibilities, but also thought that Mike wouldn't be able to budge him unless Mike gave him some assurance that if he did accept a duty help would be forthcoming from Mike when he needed it.

Bill asked Mike how he felt about his leadership at the meeting. Mike felt that most of the time the two members had him over a barrel. He recognized that he had been successful at least in keeping Parker from destroying the work they had already done, but he said he hadn't realized that Parker's main reason for blocking was competition with himself. Mike thought that perhaps he was too much in a hurry to get responsibilities pinned down and see the program on its way. (This was the mistake he had, in fact, tried to correct while the meeting was in progress.) At that point, though, he said that he was be-

The director must always be alert to see that the discussion relates back to the original problem under study.

Sometimes the players are asked to comment first and sometimes the discussion is started by the observers. The advantages of the former in some situations is that it allows the players to set the tone for constructive criticism. If the players show by their own observations that they are unselfconscious because they are analyzing the characters portrayed, and not themselves, the observers are more likely to feel free to express their full reactions.

ginning to think that perhaps some of Parker's objections were valid. He thought this might have kept him from seeing the real reasons behind Parker's behavior. Mike said that he sensed Joe's tendency to throw everything back to him, but didn't know why he was behaving this way.

Bill then asked the other members of the group what observations they had made about the behavior of any of any of the characters and what thoughts they had about how the leader might have been more successful in handling the problems the members presented.

It is important that the observers steer clear of comments that evaluate the acting ability of the players or the convincingness of the players' interpretation of their roles. The discussion should be focussed on what the play can contribute to their understanding of the problem they were trying to solve.

Observer 1: Well, as Mike pointed out himself, he was awfully concerned with getting the program on the way and probably just took it for granted that the other committeemen were just as committed as he was. That's a mistake I think we chairmen are particularly subject to. We forget that men get put on our committees for all different kinds of reasons—some of them haven't the slightest idea what they're going to get into when they sign up for a committee—some of them don't even join voluntarily—they just let themselves be drafted when someone puts so much pressure on them it's the easiest way.

Observer 2: Yes, and I think that leads into the idea I had about what the trouble was in the meeting. Bill wasn't too concerned with what his committeemen were like as people. He was thinking of them almost entirely in terms of the manpower they represented. It seems that when you work with people on a committee it's no different than on the job or at home. You've got to take into consideration what they're like—the differences between each one of them as individuals and all.

Observer 3: And you've got to think about what you're like too—and what you represent to other people. Take a person like Joe. Mike might know that he didn't

have any magic talents that were better than Joe's, but to Joe, just the fact that Mike was a chairman meant that he was a sort of super-brain.

Bill: It seems that we're saying, among other things, that a chairman has to do more than just simply try to get people activated. He has to diagnose what it is that keeps them from being active. He has to think about how things feel from their point of view. What were some of the clues about how the members were feeling that Mike might have picked up if he had been thinking diagnostically about what had been happening in the meeting?

Observer 4: Well, of course, it's a lot easier to find clues when you know what your hunting for, but I know I spotted a few things in Parker's behavior that showed he might not like Mike too well. For example, he always kept saying, "Whose bright idea was that?" and "Who made us come up with a crazy plan like this?" Maybe Mike didn't know who it was, but Parker was sure satisfied that *he* knew.

Observer 5: And that business about publicity. I'm not sure I would have noticed how irrelevant that comment was on the surface if I hadn't been forewarned, but if a fellow asked himself what made Parker bring up the question of publicity out of a clear blue sky in that angry tone of voice, maybe he'd get some clues about Parker's desire for recognition. What would have happened if Mike had taken Parker up on that right then, and asked him if he thought he'd like to work on publicizing the campaign?

Observer 6: I was trying to keep my eye on Joe to see if he gave me any clues about what made him such a weakfish. It seems to me that often when a chairman is confronted with a guy like Joe, he just makes some mental note like "Joe's the kind of a guy who just won't carry the ball by himself." But that's not enough. A chairman has to go further than that. He has to ask himself *why* he's that kind of a guy, every time he sees it happen, and what he, as chairman, can do to help him. Joe was too embarrassed to come right out and ask Mike to help him, so Mike, as chairman, would have to anticipate Joe's fears and show him why the job isn't so overpowering as it seems, what kind of

The observers should try to bring into the discussion data about what they saw, rather than restricting their comments to opinions about what should or should not have been done. (In the case, Bill, the director, tried to get the group back to observations.)

support he'll get from other people, and so on. Incidentally, I thought it was very good on Mike's part when Joe backed down on Mike's first suggestion, to make it seem like Joe had made a constructive suggestion about systematizing the campaign, rather than just a personal refusal.

Observer 5: Speaking of Joe, it just occurs to me to ask whether he might have felt any better or worse about his role in the committee if he hadn't been up against an associate like Parker. That is, wouldn't it have made him more comfortable if Parker were the same kind of person he was—always looking up to the chairman—rather than always trying to tear the chairman down. Joe and Parker were really exactly the opposite in their attitudes toward the chairman and I could see where Parker might have been kind of a shock to Joe.

Observer 3: Well, yes—but they also had something in common. Parker was helping Joe in his attempt to keep from getting an assignment, so if you're implying that Parker made it hard for Joe, I'm not so sure I'd fully agree.

Bill: Of course, both of you could be right, couldn't you?—it would be possible for Joe to really have both these attitudes towards Parker, even though they were conflicting. On the one hand, Joe could appreciate Parker for keeping Mike from assigning responsibilities, and on the other hand, resent him for smashing his idol.

Observer 4: Well that principle could work the same way in Parker's case. He probably could have socked Joe when he tried to turn the whole responsibility over to Mike to carry out between meetings. On the other hand, Parker had an ally in Joe as long as Joe stood in the way of progress.

PINNING DOWN WHAT'S LEARNED

Bill: Well I think we've got a lot of ideas here that can help us do a better job of involving the committee members. To sum up a little, I think our main recommendations would be that a chairman needs to:

Role playing for training purposes should help the group to make recommendations about how to improve group practice as well as to reach generalizations about group process and behavior that are applicable in many situations.

(1) watch closely for clues about what's happening in the group and why the members are behaving the way they are to each other and to himself;

(2) try to understand the feelings the members bring to the meeting;

(3) try to see that he isn't ahead of the rest of the group or isn't pulling for some special interest of his own that the rest haven't accepted.

(4) provide more opportunity for the members to get their feelings out on the table, to make their own suggestions about what they want to do.

I think we've also said a few things, too, that indicate that the chairman can't do everything to change the situation by himself. The members of the finance committee could be seen to be initiating forces between themselves, which could only be redirected if they, as members, began to think about themselves as a group.

The training group was now ready for "Act Two" of the role play. Bill asked Mike and the others if they would like to run through the scene again briefly, seeing if the group's generalizations made any difference in the situation and in the player's attitudes when Mike tried to put them into practice. Mike and the others were anxious to see what would happen on a second try. Bill asked them to take their places at the table again and gave them the signal to start:

If skill practice is a purpose of the group there is a greater need for re-playing than if the goal is purely to gain insight. Re-playing may be done by:

(1) the same or different players going over the same scene, but making the changes recommended in the discussion;

(2) the same or different players may try to play out a probable scene following the one just acted out, illustrating how the recommendations might change the consequences.

THE SECOND TRY

Mike: Well, I think we've got a good set of plans mapped out for our campaign. But perhaps we ought to look

on them as tentative until we see what they mean in terms of follow-up. I was thinking, too, that since most of us are new to working on a committee with each other, it might be best to start out by finding out how each of us thinks we ought to organize the works in this campaign and what each of us thinks he would be best at or would most like to do. How about it, Joe? Got any ideas on how we can put these plans into action and what you'd like to do?

The players continued the action. At first Joe was still hesitant, Parker mistrusting of Mike's sincerity. But as Mike built opportunities for support for Joe and for recognition for Parker, and as the members were allowed to build these rewards for themselves, the group moved on to a more cooperative base. Nevertheless, the meeting continued to move fairly slowly because Joe and Parker were still trying to establish their private wishes. At the point that he felt that Mike had demonstrated his internalization of the group's recommendations, Bill again cut the scene. A ten-minute general discussion and evaluation of the meeting procedures followed. During the discussion one of the group members suggested that they think about the insights gained at this meeting when their own committees met during the month, and spend the first ten minutes of the next meeting reporting back any ways in which the role playing had helped them to understand their own committees better.

Another pointed out that their insight into the fact that the chairman can't solve all the problems by himself suggested a new problem to him that was as challenging as the one they had just been working on—namely, "How can group members become more aware of themselves as a group, more conscious of how they work together as a group, so that each individual can make his best contribution?" He suggested that this question be the subject of one of their next few meetings. ◇◇

If the diagnosis of the problem opens up a whole new way of working at things, the group might try a different role playing situation to see if their generalizations hold true in more than the specific case. Or the leader or director might suggest readings that the group can do to explore the problem further. Or the group may plan to have a future discussion on other aspects of the problem.

TYPES	SPECIAL PURPOSES & USES
Human Resources	
Speaker	Presents knowledge and experiences systematically and with personal touch. Can be inspirational. Can interact with audience through questions.
Debate	Presents opposing points of view. Focuses on points of controversy. May clarify issues.
Symposium	Presents several points of view or kinds of experience systematically.
Panel	Shows several minds at work cooperatively on a problem. Presents information functionally.
Group interview	Develops information in relation to specific questions.
Book review	Combines thinking of an author with interpretation of reviewer. May stimulate further reading.
Chalk talk	Clarifies information and develops understanding of relationships through visual symbols.
Dramatics	Presents knowledge and experiences with emotional overtones. Places ideas in situations.
Consultant or "Resource person"	Makes special knowledge and experience available to a group in terms of its own needs and problems.
Demonstration, recital, performance	Provides a direct common experience. Permits interpretation of process through words and illustration of words by process.
Printed Materials	
Books	Present knowledge and experience systematically and thoroughly. Make thinking of best minds of all times and places available at convenience of reader.
Pamphlets	Provide knowledge and experience in special areas in condensed form. Inexpensive.
Study guides	Provide progressive learning experiences toward predetermined goals.
Discussion guides	Enable inexperienced groups to move their thinking in directions set by others.
Manuals	Give instruction in performance of skills.
Newspapers, magazines, reports, periodicals, catalogs	Provide reports of current events and contemporary ideas. Readily available. Inexpensive.
Bibliographies, reading	Provide over-view of literature available on selected subjects.

Audio-visual Aids

Blackboard	Permits creative and simultaneous illustration of ideas by speaker. Especially valuable for listings. Highly flexible.
Motion picture	Provides wide range of knowledge and experience. Condensed and selected. Makes possible visualization of realities otherwise out of reach. Conveys movement.
Slides, slide films, opaque projections, stereographs	Permit personal interpretation and expansion of visual experience. Visual images can be enlarged greatly and held indefinitely.
Charts, graphs	Especially valuable in communicating statistical ideas.
Maps, globes	Permit visualization of geographical relationships.
Photographs	Provide permanent visual records of local situations.
Exhibits, bulletin boards, dioramas, models, mock-ups, specimens	Provide concrete examples of wide range of objects. Permit organization in terms of functional operation, developmental sequence, categories, etc. Can be examined closely.
Puppets	Permit creative portrayal of situations.
Radio, television	Provides rapid reports of contemporary events. Makes available the ideas and talent of national figures.
Phonograph records	Make available to all groups national talent in music, dramatics, and speech. Can be stopped at any point for discussion.
Tape or wire recordings	Make precise record of groups or individual performance. Available for later detailed analysis.

Group Activities

Field trips, excursions	Provide first-hand observation of situations.
Pageants	Enable groups to portray historical events and to get a greater emotional identification with them.
Role playing	Enables group to develop insights into cause and effect relationships and test ideas for producing change in human relationships.
Discussion	Permits maximum use of experiences of individual group members as resource for group.
Arts & Crafts activities	Provide creative self-expression, translation of ideas into objects.
Skits	Permit creative illustration of ideas and situations.

AUDIENCE ROLE PLAYING

Role-playing is an effective way of changing people's attitudes toward others because the people who take part in a role-playing scene put themselves in other folks' shoes.

In a small group each person in turn can act out the role of another. In a large group, where this would be impracticable, the acting out can be done by everyone writing out his responses to a situation that has been described to the group.

ROLE PLAYING is one of the best ways to help one person gain insight into another's feelings and attitudes and so to understand this other person's behavior better. You may want to help a large group gain some of the unique insights into feelings that role playing brings about. Audience role playing permits a large number of people, even a total audience, to be assigned the same role to play.

Here is one way you might work into role playing with a large audience. You might introduce, by a lecture, panel or some other means, some problem or issue where feelings or attitudes influence a person's behavior. For example:

What are the factors that influence the attitudes of employees toward a company?

When you have stated the issue you might introduce

the role playing by a statement similar to the one that follows.

"Since it's difficult to describe the way a person's feelings or outlook on the world influences behavior, let's try putting ourselves in somebody else's situation. Here's the situation I'd like you to be in. Do your best to imagine yourself in the situation I'm about to describe."

You won't need any warming up. The important thing is to do the role playing, not talk about it. Possibly you'd like to give an audience some insight into the feelings of workers in a management-labor dispute. To do this, you'd give the audience the role of workers in a specific company. If you wanted to show the development of an unfavorable attitude toward the company, you might appoint someone in the audience to be a leader, and he would report a series of unhappy experiences that the members of the audience were to assume had happened to them.

Once a role is established, you'll want to get from the audience samples of how people might behave in the role. This must be a paper-and-pencil job if each person is to respond as an individual. You might use a questionnaire or a story-completion test. Thus employees who work for a company that confronts them with unhappy experiences might be asked to fill out a short morale questionnaire. Such a questionnaire would show that the employees have unfavorable opinions about their bosses, the company's restaurant, its training program, safety program and wages. Responses to questionnaires like this one tend to reveal that unhappy experiences with supervisors make employees critical of all company activities.

If on the other hand the audience has been asked to play the role of rejected children, a story-completion test may be used for a behavior measure. You might begin the story by telling about some act of stealing and then relate how the culprit was caught and punished. You might then continue with, "The next day you are going down the street and you see some excitement across the way. You . . ." Participants tend to complete the story with another delinquency act.

After you've given out the questionnaire or story-completion test, it is important to tabulate the results.

You can do this quickly by asking, "How many answered the first item in such and such a way?" A quick count of hands shows the number of people who react in a certain way. A tabulation of results demonstrates that everyone in a given situation doesn't respond in the same way. Certain trends, however, become clear.

Once you've gotten a measure of reactions, efforts can be made to change behaviors. For example, the audience that was in the role of employees can be given a lecture on company economics, company policies and future plans.

A second behavior test of the type already given will show what influence the lecture has had. A tabulation of results will reveal only minor changes in behavior, and in some instances attitudes will have changed in the direction opposite to the one intended.

You'll probably want to use a second type of change procedure next. This time you should describe some kind of pleasant experience. Thus employees may be told about a change in the behavior of their supervisors or of their management which indicates a consideration for their feelings or increased opportunities for their taking part in job planning.

It would be advisable for you to follow this second change experience by another test. When pleasant experiences are supplied to the role players. their answers to questions are more generous.

Such a sequence of role playing situations enables the role players to see that unfavorable attitudes influence a whole range of specific opinions, and that while intellectual appeals have little effect on attitudes, satisfying experiences have a generally favorable effect.

The reactions produced in such role playing demonstrations are more accurate than intellectual judgments of how people will behave.

Through role playing the people in the audience are helped to see situations as if they were people actually in these situations. As a result they understand why certain methods fail and other methods work.*

*For further details on audience role playing see N. R. F. Maier, *Principles of Human Relations*. New York: John Wiley and Sons, 1952. ◇◇

SOME PROGRAM PATTERNS

Most people talk about a clinic as a means of diagnosing the difficulties or of analyzing the components of a particular situation and then of finding different working techniques or procedures to try. Many groups use role playing, a film or filmstrip, or a case study as a basis for analysis or as a kickoff to discussion. People who are trying to understand how rumor spreads, for example, have looked at pictures or diagrams and then, without referring to the pictures again, described what they saw or answered questions about details. A paragraph which had been read to them and which they then attempted to recall and repeat or a short sentence whispered from one person to another and finally stated aloud would have been other ways to begin analyzing what rumor is like. After they have seen a demonstration or some other kind of kickoff, those who take part in a clinic session are likely to go into a question-and-

answer period or a general discussion before they attempt to formulate any hypotheses or suggest any procedures.

THE FORUM

Any meeting given over to general public discussion of some particular issue or closely connected group of issues. There is usually a platform-audience orientation, and audience participation is often limited to the asking of questions. *Film Forum.* A forum in which a film is used as the way of presenting information. Someone may explain what the purpose of the film is and suggest how it can be used and may call attention to particular things in the film to watch for. After the film has been shown, audience members may comment or raise questions. The purpose of a film forum may, of course, be to evaluate a specific film.

THE PANEL

A lot of groups like to use a panel meeting to pass along information or to present a problem. Half-a-dozen people, more or less, may be asked to present different kinds of information or different views of a problem. These people, who constitute a panel, are usually seated behind a table at the front of the room. A leader or chairman introduces them one by one to the audience and indicates the nature of the problem to be discussed. Each panel member then gives his information or states his views or the views of the organization he represents. Since discussion among the panel members and question and commentary between panel and audience usually follow a panel presentation, the panel speakers should not talk too long. So that they may talk with understanding and to the point, they should get together before the panel session to get an idea of the position or set of mind each will have.

THE SYMPOSIUM

Like a forum and a panel meeting, a symposium centers around a group of speakers. It is more likely to have less audience participation than either of the other two types of meeting, and sometimes, indeed,

the members of the audience do not enter into any discussion or ask any questions—they listen to what the speakers have to say and store what information they can for later use. The speakers at a symposium are in basic agreement with regard to general content or overall problems of the meeting and attempt to aid the audience to develop a full and detailed understanding. The number of speakers at a symposium varies according to the number of aspects of a subject or points-of-view to be represented and according to the amount of time available for the meeting.

THE WORKSHOP

The workshop centers around a specific core of problems or area of interest. Those who attend work intensively over a brief period of time upon particular problems they decide upon within the limits of the overall problem or area. The long-term *workshop* (or *institute*)—one, two, three, six weeks—usually emphasizes group practice or rehearsal situations in which special group techniques such as role playing, sociodrama, case studies, etc., may play an important part. A lot of people use the term *workshop* (or *conference*) with the notion of starting with a general meeting that discusses a problem or problem area and then breaks down into smaller groups, each of which is concerned with a single aspect of the problem. When a workshop runs for several days or longer, these small groups will from time to time report back at general meetings. These general meetings give a chance to see how the workshop is progressing and an opportunity for changing plans for the remaining sessions. A single meeting is sometimes said to use a *workshop technique* when there is a similar intensive consideration of a problem, especially if part of the time is spent in subgroups.

Most people find it easier to talk to a few than to a large number. They find it easier to speak informally than to make an address or even a report. The buzz group, a good warm-up device, is a way of setting up face-to-face communication within a large audience and of getting the general thinking out. It is a subgroup of approximately four to ten people drawn from a larger group or audience. It serves the function

of enabling all the people in a large group to participate in planning, in setting a course of action, in talking something over thoroughly to an extent they could not do if they tried to work in a single unit. Buzz groups usually report their thinking or recommendations to the total group by asking one person to summarize their discussion and to indicate minority as well as majority opinion. What is said in the reports may be noted on a blackboard or newsprint and used as a basis for further thinking. Buzz groups are formed pretty arbitrarily —odd-numbered rows of people in an audience turning around to face even numbered ones, the chairman or discussion leader passing down a central aisle and indicating to the audience roughly how they should divide into groups, etc. The buzz group may be used after another starter instead of just by itself. It may make a convenient transition between a panel and the rest of a meeting, for instance.

A particularized version of the buzz group evolved by Professor Don Phillips of Michigan State College, the Phillips 66 technique requires that for discussion purposes an audience break up into groups of six each. In a small audience, members may count off by sixes, the ones getting together, etc. In larger audiences three people in the first row may turn to face three in the second, three people in the third may face three in the fourth, etc. When the groups of six have been formed, each member of a group introduces himself to the others in his group. Each group then appoints one of its members as spokesman. The spokesman gets from each member his views or comments and then asks the group to decide which one or two of these to present to the whole audience. At the end of six minutes, the whole audience or meeting is called back together, the spokesmen present the comments or queries from their groups and these are recorded or reacted to by the chairman. Because of the time limitations, the Phillips 66 is particularly useful as a starter, although it may be used as a follow-up device to get audience reaction to a speaker or panel. ◇◇

WHY A PROBLEM CENSUS?

Taking a problem census in a group isn't a particularly simple matter. It calls for discussion and often for other techniques as well. It is essentially a means for setting limits to the areas of concern and for defining the immediate purposes a group has within the main goals or aims of a meeting or program. It is a means, for that matter, to formulating the main goals themselves.

What kind of problem census to take, what specific techniques to use, will depend a good deal on the group concerned, on its habits of working and ways of learning, and on the particular situation in which it finds itself. Questionnaires or pre-meeting interviews are helpful in getting out the ideas and perceptions of individuals where it is desirable to have these on hand before a meeting takes place. In a large group, buzz groups may undertake an initial exploration of aims or purposes and re-

port their considerations to the total group. Where groups are assembled to handle individual rather than community problems, buzz groups are particularly helpful in getting an individual to reveal his personal conflicts or difficulties.

An outside expert or resource consultant can sometimes help in defining the aims and activities of a group. Such a person can assist in pointing out basic dimensions of a problem, in suggesting problems not thought of by the members, and perhaps in helping to formulate the objectives important to the group members.

While the problem census establishes what a group wants to do within the limits of the purpose of a meeting or program, its unique value is in the thoroughness with which the limits are searched out and defined. By face-to-face discussion and other problem-census techniques a group can clarify and make more exact precisely what it wants to do and how it wants to work. It can reveal new insights to understanding and new dimensions to action. It will often uncover not only difficulties but the reasons why they have originated and what can be done about them.

Although a problem census is a logical initial concern for any group, still it should be kept in mind that such a census involves more than the group members taking turns at listing concerns or needs that face them as individuals or as representatives of particular groups. It involves sufficient interaction and understanding to come up with some clarification and definition of problems—a clarification and definition that cannot take place outside of a well-integrated group which has found its way to working as a unit. One of the first problems a group has to face is the problem of understanding and defining how its members will work together and of figuring out some kind of working or procedural structure. Until it has solved this problem, it can never reach the point where its members feel a mutual commitment to commonly understood and accepted long-range goals.

On the other hand, a problem census is not a tool which is useful only in the early phases of a program or in the initial meeting in a series. It is useful whenever areas for attention need to be marked out. ◇◇

HOW TO GET FEEDBACK

When a group of people take a way of finding out how they are getting along, what they have done, and whether their actions and behavior faithfully carry out their intentions, they are getting feedback.

A group needs to take a look not only at what it wants to do but at how it is maintaining itself and at whether it is carrying out its intentions. There are a number of ways of getting feedback. One of the commoner is to make use of an observer—some person who keeps careful track of what the group does and how the members work together or react to one another, and who then reports his findings to the group. Sometimes the leader can fill this function. In the convalescent-center groups, for instance, the observations of the group leaders would have been generally accepted by the men because of friendly associations they had had with the leaders earlier. They were not so friendly toward the permanent members of the post, and one of these—an outsider—would have been less acceptable. There is no reason, however, that an observer from outside cannot be acceptable, and where an objective view or expert opinion is needed, he may be required.

Nor need the observer be limited to one person. There may be observers for recording and reporting different aspects of a group's activity. A content observer may record what is being discussed, what important points are made, and what issues are raised. A process observer may collect information on how the group discusses—whether it goes about its discussion in an efficient manner and in a way which seems to be moving it toward its aims. Members may rotate these functions among themselves, although the second function, particularly, is difficult for a person to fill unless he has had some experience or training in it.

Questionnaires or post-meeting reaction forms are other means to getting feedback. Data from these may be read back to the group whenever the leader and mem-

bers decide that some kind of group self-appraisal is necessary.

Buzz group discussion can be used to get feedback. Tape recordings and reports are other kinds of feedback devices. Interviewing is another. Feedback is not a one-time thing—it is most useful as it is most continuous.

A group can begin collecting feedback data about itself at any time; it needs to use some discretion as to when it should attempt to hear the data and to use it. Since the process of group self-evaluation is likely to show up some of the limitations of the group members and to lead to some pretty strong differences of opinion, it is better delayed until the members have become reasonably well acquainted with each other and feel secure in each other's presence. It is better handled, too, if some of the group at least are well-enough aware of the purposes of feedback to be able to deal with the data objectively. And the group as a whole must be adequately prepared for handling feedback sessions: the members need to have a clear understanding of what is appropriate data and what is not and of how to use the data they get.

A group should be aware of the close working relationship which exists between problem census and feedback data. Since feedback activities involve a group's attempt to look at itself, data collected about the group and fed back into the discussion provides the members with an opportunity to assess both their own activity and that of the group as a whole—and to make this assessment both in terms of content and in terms of process. Such questions as, "Have the problems been adequately defined?" and "To what extent has problem diagnosis been meaningful?" help to center attention on whether the group is in agreement about what the problems are and whether the leadership is adequate and the members participating as effectively as possible. Continued evaluation, together with attempts to diagnose the difficulties revealed by feedback may lead not only to new definitions of the problems to be dealt with but to spotting additional problems previously ignored. And indeed a group will often change the direction and scope of its activities on the basis of its redefinition of the problem or problems it is concerned with. ◇◇

CHOOSING THE RIGHT AUDIO VISUAL AID

ALL audio-visual materials probably should be supporting players in roles to buttress the *main objectives* of a meeting or class or what have you. How many program planners, though, miscast them!

What is your group trying to do? Planning to bring people of diverse backgrounds together around a common subject of discussion to help each understand the others better and to work together toward common goals? Fine! Of course you look around for effective ways to accomplish that purpose. You may need a change of attitude for some; reinforcement or confirmation of positive attitudes for others.

You thought this was to be an audio-visual article; and you're right. But before we can do any sort of job of fitting the pegs in, we need to take a look at the holes. Are they round or square? Big or little? In other words, what audio-visual *aid*, if any, will fit your purpose effectively? The program chairman who starts out with the general idea of a film forum, first selecting films and then hoping they will have some bearing on the objectives of the group, is steering right into the storm. The key to any good program is first to discover objectives, then particular characteristics of the group, THEN, the sorts of materials AND leadership, considered TOGETHER, which may meet objectives and group needs.

It's true, of course, that you do have one eye on the press and on the general drawing power of your plan, so that there *are* times when you must select the most

dramatic of the possibilities. You will be likely then to choose the more elaborate aid, even when something less exciting—projected cartoons for example—might do a more effective job. If you make such compromises only when you feel they are necessary and make them knowingly, your chance of getting the most from the media selected will be far greater than if you decided that the fancier the aid, the better the result would be.

How familiar is your group with the general material to be considered? So familiar that merely a suggestion . . . the sound of a telephone dial on a radio program . . . will convey the whole idea? Or so unfamiliar that a partial shot . . . a silo instead of a farm . . . might be definitely misleading? Take these two examples, please, and then think back to purposes. Assume that your real purpose in analysing a telephone situation is to put across some problem in intergroup relations. Assume, too, that dial telephones are everyday objects to all members of your group. Then, if you are using audio-visuals at all, you need merely a suggestion of the phone itself.

On the other hand, suppose you are meeting with a group of people from an area where party line and manual operation have been the rule; here, your purpose is to prepare young business people to become courteous, efficient operators and salespersons using modern equipment. Would you, perhaps, want a model phone, complete with dials? A model switchboard perhaps? And charts, stills, strip-film, or sound film, which would explain painstakingly, completely, cause and effect sequence, and which would give some opportunity for individual and group response so that you could be sure the new skill had been acquired?

Between these two extremes comes a situation in language teaching. Two model or toy phones, and perhaps a chart, help foreign speakers to practice their English and learn something about the dial system and American telephone usage as they carry on a conversation, phones in hand.

How would you decide what A-V's to use and how? Let's look more closely at some of the settings.

ON THE SPUR OF THE MOMENT

In almost any discussion, an occasion can come up which

calls for impromptu handling. Fortunate is the group leader who has acquired a bag of audio-visual tricks from which to draw. If a blackboard or a large pad of paper and crayon are handy at all times, it is easy to keep facts and figures or outlines of points being made before the group. A group which has more money to spend may have an overhead projector so that an enlarged image of what is written can be presented.

Let's look in on some photographers discussing lighting. If they have a file of pictures properly indexed, there will be several good illustrations ready at hand to prove or to amplify some point.

A public affairs discussion group talking about civil liberties moves into the tangential area of intercultural relations; it decides to present an illustrative film or filmstrip at its next meeting. If the sponsoring institution maintains a basic library of filmstrips or films, such an impromptu decision can be followed up.

A music appreciation group may find similar impromptu need for recordings, and look to a well-planned recording library. Cost is important in determining the variety and extent of the collections of audio-visual materials available to groups. If the policy-making board or committee of your group understands the *importance* of these audio-visual collections, the group has already taken the first step to get an adequate budget for a good collection.

TAILORED TO FIT

Tailor-made A-V tools, closely related to specific situations, serve the purposes of a group best. Homemade photographs, motion pictures, charts, tape and disc recordings are helpful. So are trips organized in response to specific needs. A neighborhood group trying to get a traffic light put at a school crossing may find a motion picture showing ways of preventing auto accidents helpful. However, an amateur movie showing *the street corner in question* and the problem of the parents and children in that neighborhood will have a sharper impact upon the audience. Their recognition of the scene and emotional identification with it will pay dividends, despite the possibly unfinished quality of the filming and the absence

of sound.

Similarly, a parent group which records its own specific problem on tape can easily motivate discussion.

Tailor-made audio-visuals require a fair amount of advance planning. They call for volunteers who are interested in writing scripts or planning a sequence, and who have fundamental skills in using the medium. And any group which hopes to use the community TV or radio facilities learns that TV, radio and newspaper professionals cooperate with voluntary groups more readily and effectively when they are dealing with people who understand the problems and requirements of the medium they want to use.

LONG RANGE PLANNING

The most effective use of A-V's comes about in situations which lend themselves to advance long-range planning. An entire season's program, planned for consistency and integration, can make provision for A-V materials for each meeting or event—the slides to make, the films to order, the trips to take, the pictures to locate and the charts to construct. Ready-to-use materials can usually be previewed before they are ordered. Some film libraries provide preview facilities; filmstrips may be ordered "on approval," records may be auditioned. Some sources have somewhat limited facilities. These need orders sufficiently in advance so that people wanting materials will get them on time.

SMALL GROUP ACTIVITIES

Classes, discussion groups, committees, small clubs and action groups can use audio-visual materials to develop special skills, to stimulate discussion, to give information, to change or reinforce attitudes. A ceramics group, for example, may be viewing a filmstrip which can be stopped at any point for discussion. The same group can also view and discuss models or samples of the work of other groups. Trips to a museum or to a workshop in another city may be planned for a small group like this.

SKILL TRAINING

The development of any skill involves instruction, demon-

stration, correction of errors, and repeated practice. A-V materials are effective as they approximate the reality of direct experience. Some of the commercial auto-drive schools have prepared tailor-made "how to" sound motion pictures which show instructor and pupil, step by step, from first lesson through road test. An experimental A-V driver-training installation in a New York Vocational High School involves much more than this, however. The students sit at sets of controls installed at individual driver seats safely within classroom walls; a sound film simulates road and traffic as they look from the driver's seat, and the students manipulate pedals and wheels. An instructor can measure responses, and life and limb are not endangered by a foot on the gas when it should be on the brake!

Whether the skill you're interested in is working with ceramics, conducting a discussion group or an action program, cooking a meal, or sewing a seam, there is probably a "how-to" film about it. Sometimes instead of a film, a group may decide on role-playing or a short dramatization.

As Edgar Dale puts it, "Intelligent, well-grounded abstractions are impossible, without rich, meaningful, concrete experience." There is more meaningful understanding of the directions given by a teacher or leader when the learner is able to follow by noting a diagram, inspecting a model, or seeing the parts move in a mock-up.

STIMULUS FOR DISCUSSION

If discussion is not to be a "pooling of ignorance," your group must get the facts. Reading, lectures, television programs, radio transcriptions, field trips, committee research projects, help—singly or in combination. Methods which appeal to more than one of the senses at a time, or which more completely involve a person's whole personality are most effective. Words can be interpreted in many ways, depending upon the background or experience of the person who hears them. But facts seen and heard are more easily assimilated, more indelibly impressed, more clearly understood.

Once the facts are understood, the chairman may move the group to discussion, relating the facts to the problem on the agenda. Here he'll want to use blackboard

or large paper and crayon to keep the discussion "on the beam" or to summarize.

Sometimes A-V's can be used to present controversial situations which serve as springboards for discussion. The fact that all present at *this* meeting have *this* experience in common—even though they may have had, individually, many such experiences, perhaps more effective ones—has a value which should not be overlooked.

A film, selected and used so that the discussion develops around its content or around an issue it raises, is one effective aid. Interesting sessions have developed when a film was teamed with other aids—still pictures, sometimes projected; models, mock-ups, printed matter. The film may appear first, as motivation or springboard; it may, on the other hand, bring together in summary various apparently separate elements of the situation. In classroom work, it may well be used both ways. First, a group looks at the film as an overview. Then, various aspects are studied, with whatever materials are available. At a later session, the group may watch the picture again to answer the questions, "How well have we found out what we wanted to know?" "Are there other aspects we should check on?"

In English classes for the foreign-born, a film may help students to learn the customary sounds and the usual kinds of word order in English speech. It may also help him understand the American scene. A first showing of a fine film on Abraham Lincoln, "The Perfect Tribute," may introduce a study unit on the Civil War. Vocabulary is taught, history is explained, some related reading is done, simple compositions are written. A subsequent showing might be a review of facts. It could be followed by student discussion using words they had learned from the film and setting forth in their own words what they understood about the emancipation. An alert teacher might well lead directly into a discussion of segregation and civil rights today.

When plans call for large group functions such as Thanksgiving celebrations, forums, concerts and assemblies, the A-V's must, of course, be large enough and loud enough to reach everyone in the auditorium. Relatively small models or pictures have no place in such settings. Pictures may be enlarged by using an opaque

projector which throws them upon a large screen, so they can be used in the same way as slides, filmstrips or films.

However, because people in a large assemblage have such a variety of needs and interests, material must be selected with a judicious eye to the *least common denominator of understanding*. It is better to leave out A-V's altogether than to select a device which adds little to understanding, but merely disconcerts the audience. When *not* to use audio-visuals is as important as when and how to introduce them. A film introduced during the discussion of a controversial issue may destroy the tempo and continuity of a debate.

In utilizing A-V's for large group meetings, last minute slip-ups are unforgivable. Is the projector ready? Can the room be darkened satisfactorily? If it is important for the audience to take notes, a time while lights are up must be provided. What about ventilation? How about seating? How about fuses? Extension cords? Screen, projector table? A check list to make sure that all items are accounted for well in advance of the meeting is safety insurance.

Those who work with adults share a reluctance to use audio-visual materials as much as they might. For one thing they aren't sure how best to use the materials. They don't know what the sources for the material are. They don't know where to get hold of or how to operate the necessary equipment. Some of them may be reluctant to present problems or ideas concretely, from a feeling that the abstract is somehow more advanced and suitable to adults.

THE NEEDED SKILLS

Surely, as the teachers and leaders become more familiar with audio-visual equipment, they will be more willing to use it. Workers, leaders and teachers need to feel confident in operating sound motion pictures, filmstrip and slide projectors, tape and disc sound recorders, opaque projectors, 35 mm. still cameras, 8 and 16 mm. motion picture cameras, slide-making equipment, and film splicers.

If this seems like a formidable lot, take heart! You need master, at first, only those devices which fit your

present purposes. And as you find your group responding by a more rapid acquisition of skills, by more stimulating discussions, by better comprehension and retention of facts, through A-V aids, you will be eager to use additional equipment and to enjoy a full range of tailor-made materials.

Most groups own up to one or more camera fans. And almost any group has some members eager to share the responsibility for mechanics. Nevertheless, a leader, who is himself a competent technician, will more readily use audio-visuals with ease and confidence.

Integration of records, films, slides, and charts into a total program requires training and skill. If the participants can help in selecting or constructing appropriate materials, the group leader can share responsibility for how adequate and effective they are. And the participants themselves can cooperate more fully, with greater understanding in using the materials.

People who want to use audio-visuals should know what periodicals and bibliographies are available to help them. They need to know where they can secure evaluations of different types of machines and where various training courses are available. *Educational Screen, Film World and A-V World, Film News, Audio Record* will help. DAVI has a bibliography of films in human relations. Many of the universities now offer courses, workshops, and seminars in audio-visuals. Some universities have established off-campus courses to meet specific community needs. A way should be found also to pool resources through cooperative action. Various community groups interested in improving their leadership may cooperatively organize a central training institute for the use of A-V materials. A community-wide file of materials and machines available on loan, a joint committee for the evaluation and demonstration of new methods and materials—the audio-visual committee of a local adult education council or council of social agencies can help by developing these. Suppliers will gladly cooperate with people who are seriously interested in learning more about how to use audio-visuals.

The initial task, however, is to develop among adult leaders an awareness of what audio-visuals can add to adult education. ◇◇

TAKE A FIELD TRIP

Call them field trips, or call them come-and-see tours. . . . take them in Baltimore, in El Paso, in Sheboygan or in Honolulu . . . you'll soon discover they're a wonderful method of education. It's a fairly well-established fact that people learn by seeing much more readily than just by reading or listening.

How to Begin . . .

First set up a small committee with a chairman willing to devote enough time to the job to carry it through. Let him choose a few assistants for specific purposes.

For example, he should have people experienced in the field to be studied. In the planning of visits to Red Feather health and welfare agencies, experienced Chests recommend the committee consist of several experienced volunteers who know the community agency picture well (perhaps Board members of the agencies); one or two of the social work executives most alert to the possibilities of field trips; and editors of plant magazines, company publications or other magazines. Inviting an editor or reporter to go along on a tour can spread the educational results of the field trip to a larger readership audience. What the group wishes to study, and what it hopes to accomplish by the study, will determine the most helpful personnel for the committee.

Next determine the agencies, institutions, industries or operations to be visited. Returning to the Community Chest techniques as a pattern, you learn that all health and welfare agencies are not suitable for student visits. For example, a children's shelter might be an interesting place to visit, but a family counseling agency, where the service is necessarily confidential, would not be. Success-

ful Come-and-See tours have been conducted to hospitals, rehabilitation centers, institutions for children or the aged, recreation centers, USO clubs, etc.

Community Chest people have set up certain standards that seem to apply in any field. Agencies to be visited should:

1) have something interesting to show
2) have executives who are public relations minded
3) be easily accessible by public transportation
4) represent a wide variety of social work, including both public and private agencies.

Confer with Your Hosts

Community Chests recommend a conference by the field trip committee chairman with the executives of the selected agencies, either individually or in a group The purpose is to go over certain steps: how to conduct the tourists through their agencies; what to tell them about the past and present work of their service; what time of day or evening is best for visitors; and what printed or mimeographed interpretive material they have available for distribution to the group.

The field trip chairman, or one of his committee members, now has the job of booking the trips. An effective field trip should usually not last longer than an hour. It should include a brief and lively talk by the executive or someone designated by him, a tour of the interesting parts of the agency, and an opportunity for discussion with the visitors.

Fifteen or twenty people are maximum for a successful field trip and a smaller number is better. On the tour of the agency, the visitors should be divided into small groups so that there will never be the effect of a horde of sight-seers gawking at patients or clients. In general, no single tour should try to include more than three or four agencies.

The field trip arranger, having a group interested in a tour, telephones the institutions to be visited well ahead of the day the field trip is desired. It is wise, incidentally, to have a second choice of date, so that plans can be adjusted to both the visitors' and the institution's needs. At this point the arranger must also plan

for transportation for the group to and from the points to be visited. Sometimes, a public transportation system will provide buses. Sometimes, an industry will volunteer station wagons. Sometimes, the visitors prefer to furnish their own private cars.

Many Community Chests prefer to centralize arrangements for tours in their member agencies, and have set up a practical booking plan. If your group wishes to visit health and welfare agencies, talk with your Community Chest people or your Community Welfare Council first to see if they can help you.

It is helpful to train a number of guides or hostesses. They go with the group in a chartered bus, private cars, or in public transportation. The tour arranger sometimes assigns the task of providing transportation for the tourists to the guide or hostess.

A good guide should be prepared to give the visitors a general introduction to the agency they are about to visit, relating it to the whole community picture. This is particularly true in the case of health and welfare agencies. The good conductor will point out other agencies the group passes en route and see that the trip goes smoothly in all details.

Field trippers will get more out of the trip if they study something about an agency before they make their visit. The tour chairman should obtain printed or mimeographed material either for preliminary study or to be handed out to the group at the beginning of the trip. This might include information about the organization's functions, its place in community planning, its history as related to the growth of the city, its financial set-up, its problems. Most agencies and industries make annual reports, pamphlets or booklets available through their publicity staffs.

Really getting acquainted with one's community by going to see the social agencies at work in it will develop more enlightened voters on health and welfare issues, better informed board and committee members, better neighbors and understanding givers to the support of voluntary social, health and recreation services.

They do it in St. Louis, in Syracuse, and in Sacramento. Try it—you'll find "a look is worth a thousand words." ◇◇

INVENTING NEW TOOLS

IF you are a group leader, a teacher, a supervisor or simply a member of any organization that expects you to take part in deciding how it is to be run, it is ten to one that you often meet situations and problems that won't yield to routine measures. To meet them well, you need to be inventive.

If your mind is of the methodical and orderly type, you may have found that finding solutions to new problems is itself quite a problem and have wished you were as creative as So-and-So of your acquaintance.

Or maybe you're the kind of person in whom new ideas spring up spontaneously, without conscious effort. You may then have the problem of tailoring your flights of fancy to the dimensions of the actual situation confronting you.

But whether your strong suit is logic or imagination, you will probably not use either ability as effectively as you might unless you pay some attention to the requirements of the inventive process. If necessity (a difficulty to be overcome) is the mother of invention, the inventive process is the father.

Requirements of the Inventive Process

Attitudes	Procedures
1. Be inquiring and diagnostic.	1. Observe the situation critically to discover the nature and roots of the difficulty.
2. Avoid random trial and error.	2. Formulate a problem or series of problems to be solved.
3. Give your realistic, critical, responsible self a vacation.	3. Allow a period for free exploration of possibilities.
4. Forget about the problem.	4. Do something else — sleep for instance.
5. Be realistic, critical, and responsible again.	5. Decide what idea or combination of ideas now seems worth trying out.
6. Expect to learn from mistakes and shortcomings.	6. Try out the "invention," observing its results carefully.
7. Be ready to start all over again.	7. Repeat the inventive process to get the bugs out of the "invention."

ADULT EDUCATION ASSOCIATION OF THE U.S.A.

1225 NINETEENTH STREET, NORTHWEST

WASHINGTON, D.C. 20036

BOOKS

THE HANDBOOK OF ADULT EDUCATION IN THE UNITED STATES

An authoritative working tool and standard reference for anyone concerned with adult education. Published by the Adult Education Association of the U. S. A. Edited by Malcolm S. Knowles, 656 pages.
Price: $7.50 per copy. 1960.

AN OVERVIEW OF ADULT EDUCATION RESEARCH

The first concise, up-to-date, factual report regarding the adult education field. Published by the Adult Education Association of the U. S. A., Edmund de S. Brunner, David Wilder, Corinne Kirchner and John S. Newberry, Jr., Authors. 278 pages.
Price: $4.00 per copy. 1959.

CREATING A CLIMATE FOR ADULT LEARNING

A carefully edited report of a national conference on architecture for adult education. Sponsored by the Adult Education Association of the U. S. A. and the Division of Adult Education, Purdue University. Edited by Herbert C. Hunsaker and Richard Pierce, 116 pages.
Price: $1.00 per copy. 1959.

ARCHITECTURE FOR ADULT EDUCATION

A graphic guide for those who are planning physical facilities for adult education. Compiled by the AEA Commission on Architecture, 74 pages.
Price: $2.00 per copy.

ADULT EDUCATION ISSUES IN DISPUTE

A series of challenging opinions designed to encourage face to face discussion among individuals who care about these matter, about this movement, and about the outcome of this country's search for freedom and democracy. Published by the Adult Education Association of the U.S.A. Edited by John Walker Powell, 80 pages.
Price: $1.00 per copy. 1960.

INTRODUCING THE AEA

The AEA (Adult Education Association of the United States of America) is a non-profit organization founded in May, 1951, as an instrument for developing a united adult education movement. The general purposes of AEA, as stated in its Constitution, are:

—"To further the concept of adult education as a process continuing throughout life.

—"To promote and develop adult education in the United States by affording opportunities to professional and non-professional adult educators to increase their competence and by encouraging and assisting organizations and agencies . . . to develop adult education activities and to work together in the interests of adult education.

—"To receive and disseminate information about adult education.

—"To promote the balanced development of educational services for adult persons in the United States.

—"To cooperate with adult education agencies internationally."

United in the AEA to further these purposes through a program including field services, conferences, publications, and public relations, are over 12,000 men and women who work with adults in formal and informal educational and training programs. These leaders represent every sector of American society—education, labor, agriculture, industry, religion, social welfare, government service, and a host of voluntary associations.

Adult Education Association of the U.S.A.
1225 Nineteenth Street, Northwest
Washington, D.C. 20036